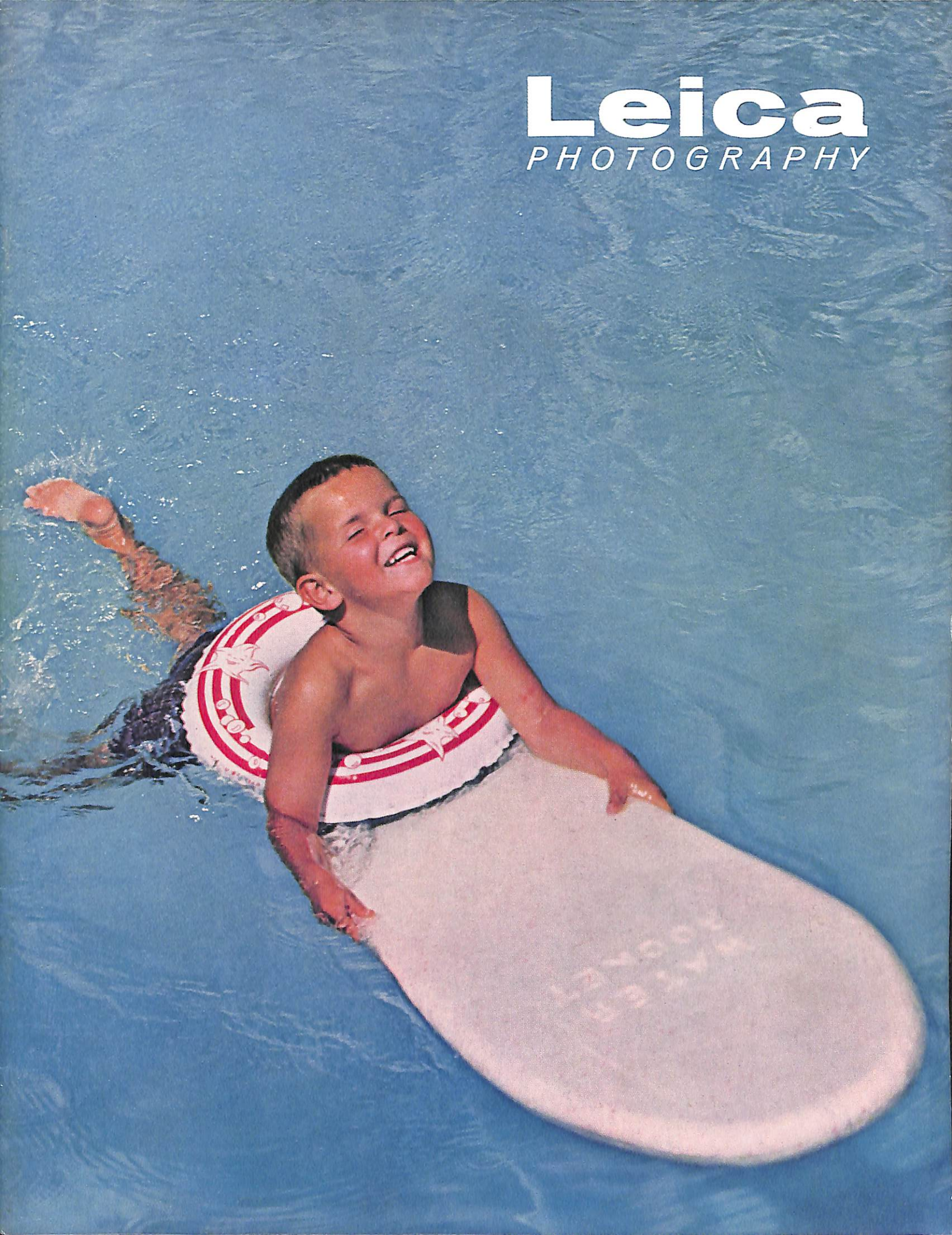
Leica
PHOTOGRAPHY





Leica PHOTOGRAPHY®

VOLUME 16 • NUMBER 2 • 1963

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contents:

SHOW-PLACE
Richard Elkus 4

FLASH TIPS
John McCoskery 10

FLIP-FLOP
Gordon S. Smith 12

BENSER BASE PLATE LENS HOLDER 15

A TONIC FOR TIRED SUMMER PICTURES
Harvey Weber 16

NEW LEICINA ZOOM MODEL 20

FOCUSING ON 21

NEW BRAUN HOBBY F25 22

FZK 80 CAPACITOR EXTENSION FLASH 23

THE LENS NOBODY KNOWS
65mm ELMAR f/3.5 REFLEX LENS 24



COVER

Houston Williams

No one savors the delights of summer quite as much as a small boy. The photographer achieved an uncluttered composition with a 90mm Elmar lens as this sailor navigated the small, inland sea of a swimming pool. Leica M3, Kodachrome II, f/11 at 1/125th.

◀ INSIDE COVER

Carl Naylor

The Gaspé peninsula in Canada usually inspires photographers with its seascapes. Naylor, however, looked landward to discover this field of wind-blown grasses. Leica IIIf, 50mm Summitar, Plus-X at f/16, 1/100th with light yellow filter.

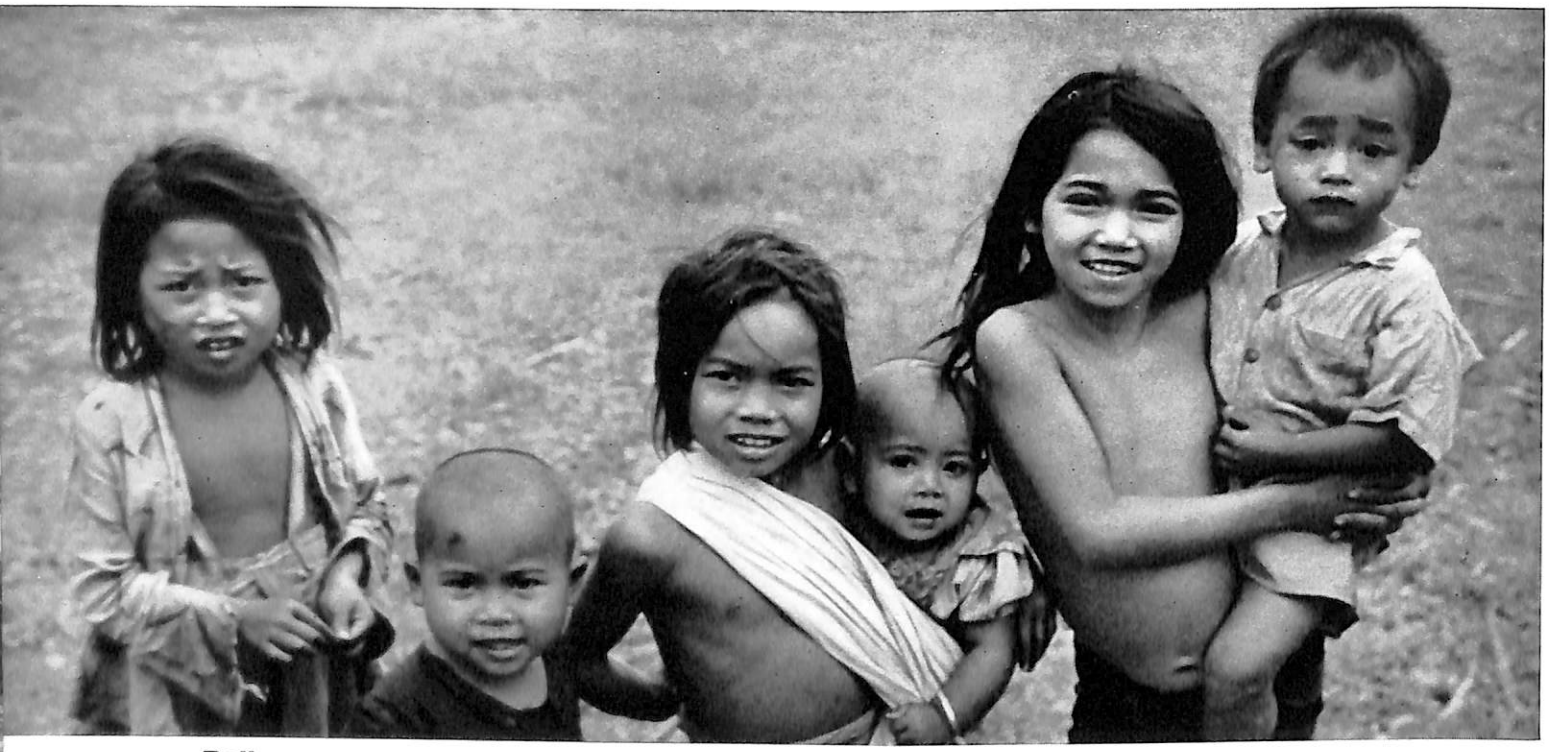
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The editors are happy to consider original articles on photography with the Leica and photographs taken with Leica cameras and lenses. All manuscripts and photographs should be accompanied by stamped, self-addressed return labels.

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show place

RICHARD ELKUS, amateur



Bali

The Fountain, Southern France ►

The tall photographer standing in the midst of his first one-man show in San Francisco's Pomeroy Galleries looked like a rather nervous businessman. And he was, in fact, just that.

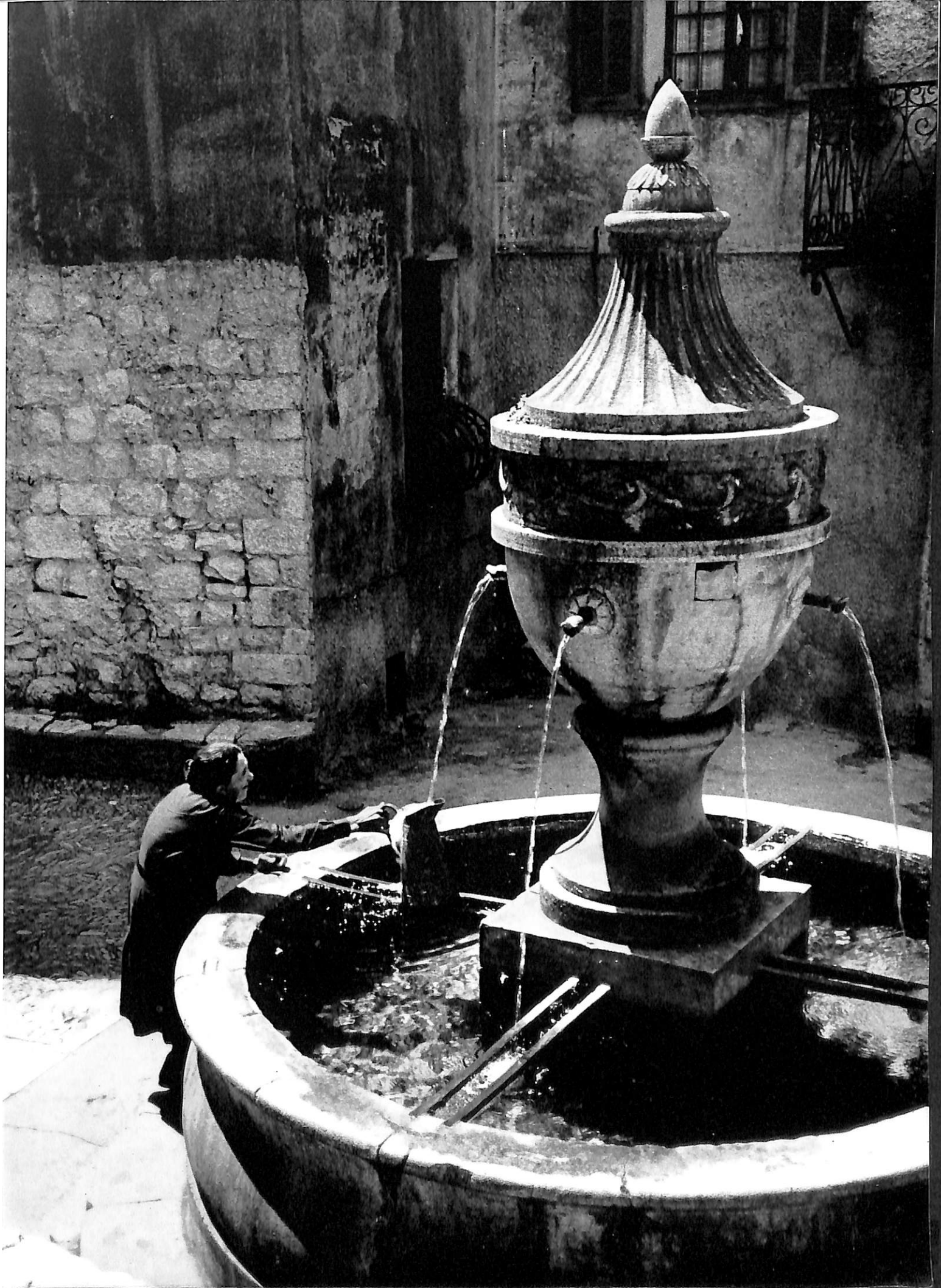
Richard Elkus, at 52, has a distinguished business career both behind and ahead of him. He is not only president of the United States Leasing Corporation, but also a director of a number of other major companies. But despite these achievements, his debut as a photographer of publicly acknowledged excellence made him very nervous. As he told a reporter at the time, "It's funny. When I agreed to the show, I had insisted that I'd be the one to select my pictures. But I found that I couldn't do it. It was like trying to choose among your own children."

At 23, Elkus started his own paper company, moving on later to organize other firms. And then, at the age of 38, he retired from business. But after two years of world traveling, he found that he was anxious to get back to work. This time he entered the field of banking, later joining the United States Leasing Corporation.

But his many business interests are not enough to absorb all the energy of his six-foot-five frame, nor give full outlet to his need for creative expression. Photography fills this need.

About ten years ago he began taking pictures. His favorite subjects are children, although in his travels around the world, he has photographed anything that evokes a personal response from him.

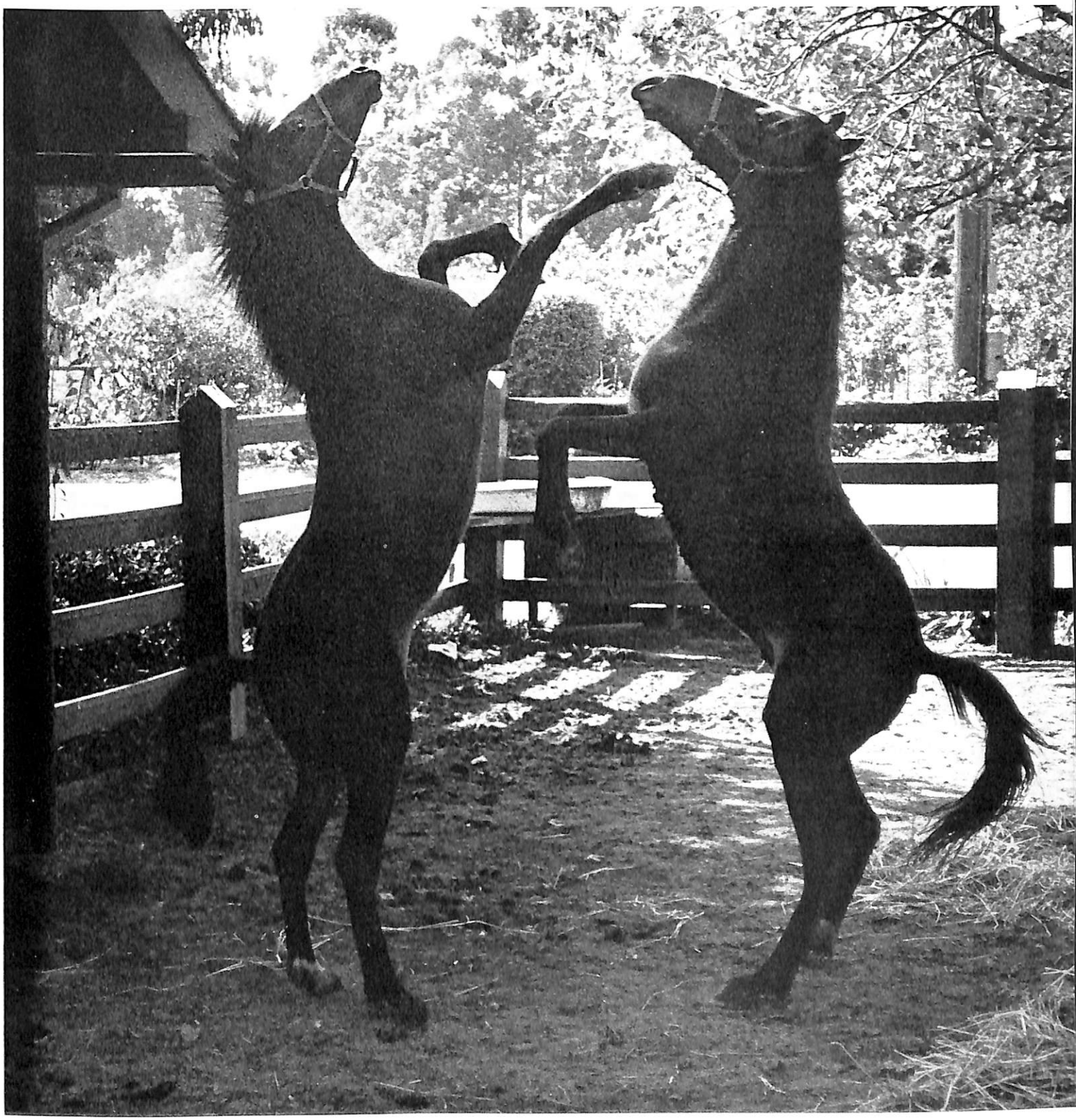
Of his work, he says, "I try not only to capture what the camera sees or what my eyes see, but also what my mind tells me I see." That he has met this challenge successfully is evident in the praise of critics for his San Francisco one-man show, and in the pictures reproduced on these pages.



Fleet

Judging

Sydney, Australia



Antic Hay

flash tips / *John McCoskery*

electronic flash—care and feeding

As we did in our last issue about lenses, we do in this one about Braun Hobby electronic flash units. We interviewed John McCoskery, electronic flash specialist in the E. Leitz, Inc. repair section, and got his answers to a number of questions which you often ask us. Here are the authoritative answers.

state of charge

Q: *How many charges are left in a Braun Hobby's nickel-cadmium battery after I've used it a few times? That is, how can I tell?*

A: There is no way to tell unless you have made a graph, and noted on it the recycle times after each flash. In that case you can judge fairly accurately.

Q: *How? Is there a check by which a certain number of seconds indicates a certain amount of charge?*

A: When the recycle time becomes excessive, say about 25 seconds, the battery is discharged, or nearly so, and that is the only indication of it.

Q: *Now, suppose I've been casual about records and think that maybe I've shot one 20-exposure roll of color from a fully charged battery, but I'm not sure. If I charge my unit over-night, for a full charge (14 hours or more) but it was actually partially charged to begin with — will that damage the battery?*

A: Yes. It will swell the battery and shorten its life.

Q: *Well, if that's the case and I'm not sure, what would be a good practice?*

A: Whenever there is a doubt, discharge the battery completely and charge it over again fully.

Q: *Would I discharge it by successively flashing the unit or is there another method?*

A: You can fire the unit, or just leave it switched on. It will discharge itself.

Q: *Roughly how long would I leave it on to discharge it? Is it an over-night process, like the charging?*

A: On the F 80 it would probably take overnight.

Q: *And for the other units?*

A: It would take about three or four hours, depending on the type of unit.

Q: *I've heard that it's safe to put a nickel-cadmium battery on a shelf and leave it for considerably longer than it is with a wet cell. How long can a nickel-cadmium unit safely be left discharged without recharging it and reforming it?*

A: The manufacturer sets no particular limit, but recommends charging it fully before storage.

Q: *How can I tell, without being a technical expert, if I've overcharged an NC battery?*

A: The battery will start to swell.

Q: *But, when the battery is enclosed in the plastic power pack and not visible, can I tell by the way the unit acts in use that it's been overcharged? How?*

A: You can tell because the recycling times will increase and the number of shots will decrease per charge. That will be the only indication you will have.

Q: *Assuming I do get fewer flashes than I expect, what about the behaviour of the battery from then on? Will it take a full charge or continue to take just partial charge or gradually fade off until I get no results at all as a result of the overcharging?*

A: Eventually the battery will lose its capacity completely and will not take a charge.

maintenance

Q: *Will it do harm to the circuitry to use an overcharged battery until it will no longer operate?*

A: On the newer-type units, the small ones like the F 21 and F 65, you might do harm, because the batteries' swelling will cause pressure on the components that surround it, and could damage them.

Q: *What causes that swelling in the NC batteries?*

A: When these sealed batteries are overcharged, gases that accumulate in the battery are not permitted to escape. Increasing internal pressure swells the battery.

Q: *When these symptoms appear in the operation of the battery and you suspect overcharging the best procedure then, would be to send the unit or the battery in to have it checked?*

A: That is the only proper procedure. In fact, all of the flash equipment should come in together.

Q: *That's because it all works together and it's best to have it all there to check each part?*

A: That's right. For instance, trouble might not necessarily mean that the battery is bad; it could be that something else in the unit would give you the same symptoms.

Q: *On the matter of battery drainage: there is a monitor circuit in the units. Does this mean that, if I were going to take pictures for an hour or two, that it's not necessary to turn off the unit?*

A: You don't have to turn the unit off if you are going to be using it within a *short* period. But you must bear in mind that every five or ten minutes idling time (depending on the model) is equivalent in current drain to one flash.

Q: *Will there be any battery drainage with the unit shut off, capacitors charged and the battery on the shelf? In other words, will the battery run down by itself over a period of time if it's put away fully charged and it's switched off?*

A: Yes, any battery will discharge itself over a period of time.

Q: *What about wet-cell units? Must they be recharged regularly?*

A: Yes. That type of battery must be kept charged all the time. Immediately after extensive use it should be charged and brought up to full charge.

Q: *As soon as you use it, it's best to bring it back up to full charge according to the instructions?*

A: That's correct.

Q: *If you don't do this and neglect to bring it up immediately after using it, what's bad about that?*

A: If a wet-cell battery is permitted to stand in the discharged state for more than a few hours – it will start to become sulfated. If sulfation progresses far enough the battery will not take a charge again.

Q: *Is there any danger to an owner, who is not an expert, in opening up the case, and poking around on a do-it-yourself repair job?*

A: In addition to taking a chance of getting a dangerous shock, he can also make what might be a minor repair much more expensive. What's more, anytime a person has trouble with his unit, he should send in the complete unit to an authorized repair station. For instance, if he sends only a troublesome flash head, he eventually pays double postage and has a longer wait for return, because the repairman will have to call for the rest of the unit.

Q: *There is definitely a shock hazard?*

A: Yes, an electronic flash unit has high voltage. Unless he knows what he is doing, anyone working with the interior components could get a shock.

Q: *In a number of Braun units, the fuse is replaceable. How about the F 21? Can an owner replace the fuse in that easily?*

A: The F 21 has no fuse. No replacement is needed.

Q: *Do the F 65 and the F 80 have fuses?*

A: Yes, and the owner can change those fuses himself by following the instructions. Incidentally on the F 80, when the unit is not in use, it's a good practice to disconnect the battery pack from the power pack. Otherwise, if the switch is accidentally turned on, you will discharge the battery.

Q: *I have heard recently that a 14-hour charge for the F 80 is not enough to charge the battery fully.*

A: That's right. Between 16 and 18 hours is better.

Q: *Is E. Leitz, Inc. prepared to repair all the previous Braun units that we've sold?*

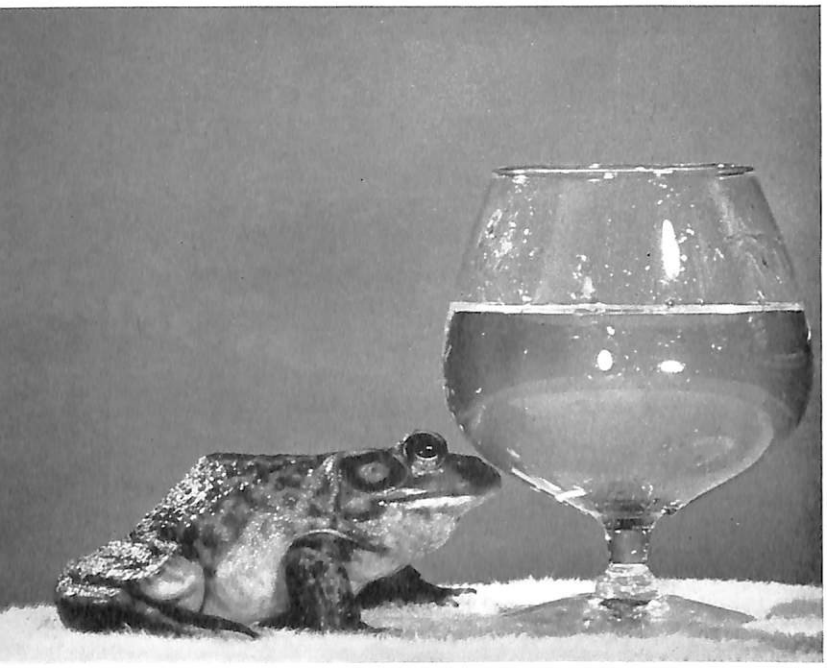
A: We will service any unit as long as parts remain on hand. But the manufacturer doesn't supply parts for very old units.

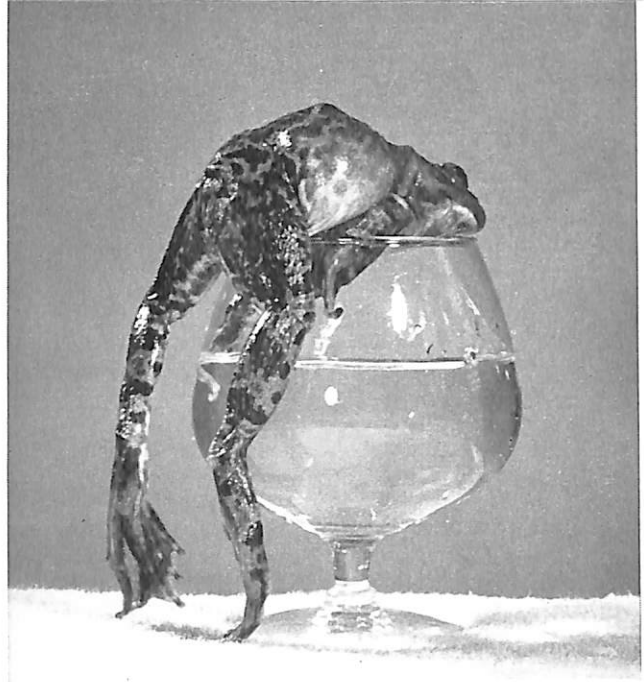
Q: *What about units that have been bought abroad or which have been bought here, but not imported by E. Leitz, Inc?*

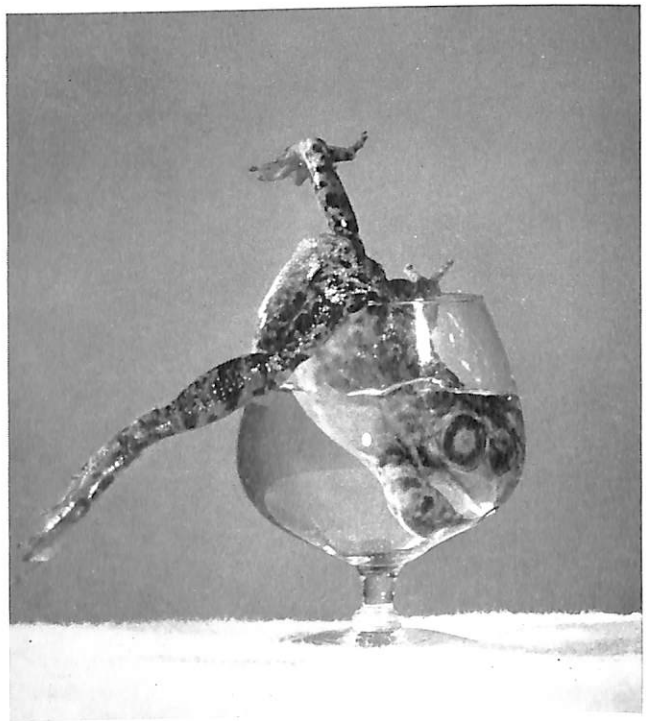
A: As long as the unit has a serial number we will *service* it. We will not *guarantee* any unit that we have not imported, however. Incidentally, some people seem to have the impression that the nickel-cadmium battery is *guaranteed* for a couple of years. Actually, we only guarantee these batteries for six months, although with normal care they last a great deal longer. But if there is a manufacturing defect, it will show up within the six-month period.

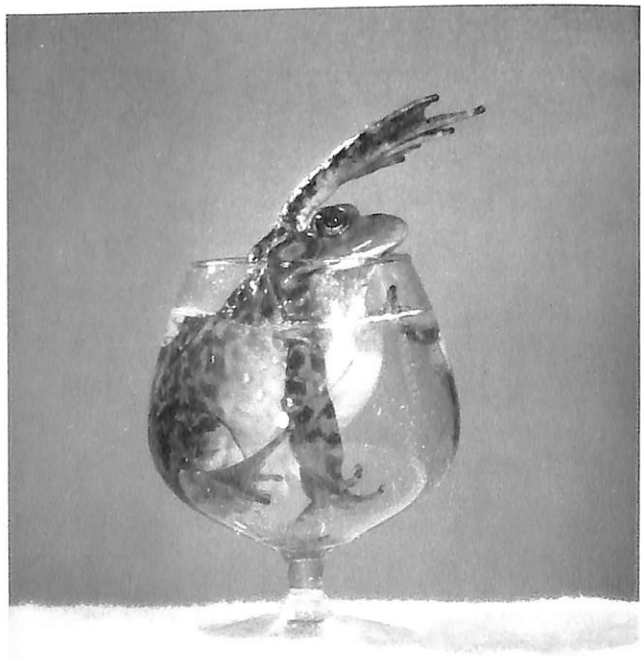
flip-flop / *Gordon S. Smith*

or: the horrors of indecision









Frogs are unfortunate creatures, and the best way I can describe them is to quote a schoolboy's definition of an amphibian: "an animal that can not live on land and dies in water." This is nearer to the truth than one would at first suppose. A frog can survive at the bottom of a pond in winter, when the water holds sufficient oxygen, and the frog is dormant. But as the water temperature rises in spring, with consequent reduction in oxygen, and the quickening pulse of the frog, the creature must come to the surface to breathe. Although a frog has lungs, they are not sufficient for its entire breathing requirements. It must supplement its air supply through its skin, which has to be kept moist.

It is in a constant battle of indecision. It can not make up its mind whether to be in water or to leave it.

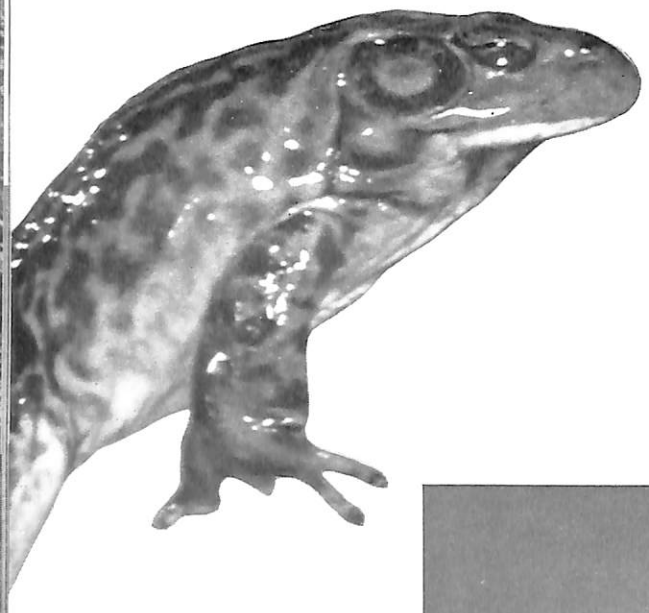
"Flip-Flop" is actually a by-product of a series of animal portraits I have been doing. To satisfy my

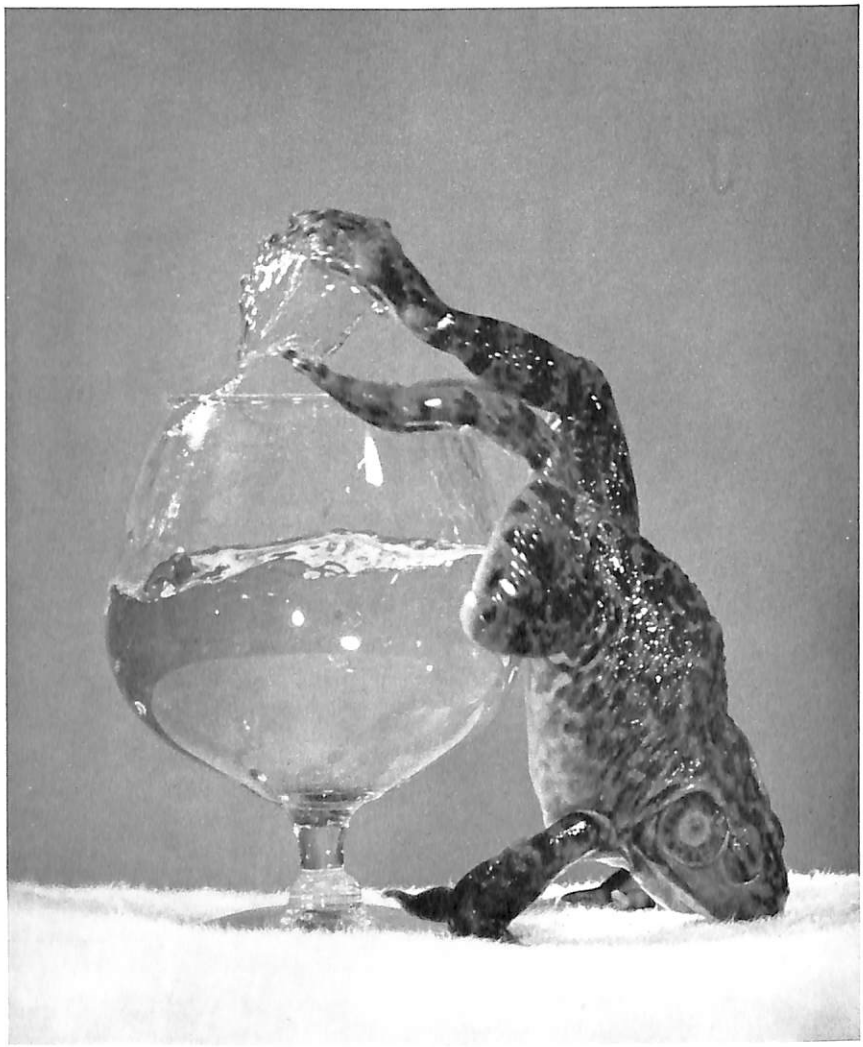




bullfrog's delicate needs in the studio, I provided an adequate supply of water between "takes." This was no union rule – just a kindness to preserve the balance between life and death. I found a brandy snifter the right size in which my subject could squat and absorb as much water as he needed. After a few assists from me he got the hang of the thing – he would leap off the set and struggle to get in for a soaking, and then jump back again. Really! It was a perfect routine, so I decided to photograph the action.

A towel was placed under the snifter to mop up the excess water flopped out. Three flash heads were connected to a Braun electronic unit and arranged for main, fill and back lighting. The basic speed with one head is 1/1000 sec. With three heads it is something less than 1/3000 sec., and at half power, even faster. A nice speed for a leaping frog. A Leica IIIf on a tripod was aligned with a large ball-and-socket





head. Then, by using the 90mm Elmar, with extension tubes, attached to a reflex housing, the snifter was focused on the ground glass screen, and the lens stopped down to f/16. When action started I shot as fast as the re-cycling of the power unit would allow – normally about 8 seconds at full power, but less on half power. And, as the bullfrog's actions were a perfect routine, I filled in on missed shots with others on the second, third, and fourth times around.

Of course, there might be other ways of doing the job, but *Rana catesbeiana* would never be interested. He has his own decisions to make, because after millions of years of evolution he still can't, apparently, understand whether he should remain wet or dry.

new! the Benser base plate lens holder

an adventure in compact convenience

The latest in photo accessories is something which may cause you to smile tolerantly when you first see it. But use it once, and you'll cheer.

The Original Benser Base Plate Lens Holder locks firmly to the base plate of Leica "M" models. Two bayonet-mount Leica lenses (or screw-mounting lenses in bayonet adapter) can be attached to it. In use, it eliminates the need for a gadget bag on day trips and other short photo sessions. At first, the Leica looks a bit odd, hanging from your shoulder with two accessory lenses suspended from the lens holder on its base plate. But you soon discover that the new device is actually about the handiest invention since the neck strap.

several talents

Its main function, of course, is that of lens holder. This it does superbly, carrying two extra lenses, each locked firmly into a strong socket, yet instantly available for use. It eliminates the nuisance of a gadget bag hanging from the other shoulder to catch on branches at critical moments. Or, if a rain comes up, you can flip your whole outfit-of-the-day inside your raincoat in a second.

But the lens holder also has other talents. You can use it as a table-top "tripod" or "chest 'pod," for instance. One of the two extra lenses you can carry is usually a 90mm or 135mm. And its length projects down several inches below the camera housing when locked into the base plate holder. With the lens hood attached, a long lens makes a convenient table stand for short time exposures. (You will, of course, need to grasp the lens to steady it while making the exposure.) The same arrangement can also be used as a "chest 'pod" by bracing the lens against your body for steady hand-held exposures.

The Benser Lens Holder also helps you make better pictures by positioning a long lens so that you can use it as a "pistol grip." Attached to the left-hand socket (as seen from behind the camera), a long lens offers a steady hand-hold as an aid to sharp hand-held pictures.

The Original Benser Base Plate Lens Holder is elegantly finished in matte chrome, similar to the Leica itself. It slips over the Leica base plate, engaging the stud at one end of the camera housing and then is locked securely to the camera by a screw which fits the tripod socket of the camera.

Two bayonet sockets accept the lenses (either bayonet-mount or screw-mount with bayonet adapters) and hold them securely. The lenses cannot be removed without releasing spring catches which lock them in the sockets, yet they may be removed in seconds when needed.

The catalog number of the Lens Holder is 98.206; the price is $39.00.

LENS CARRIER locks over baseplate, accepts bayonet-mount lenses with hoods.

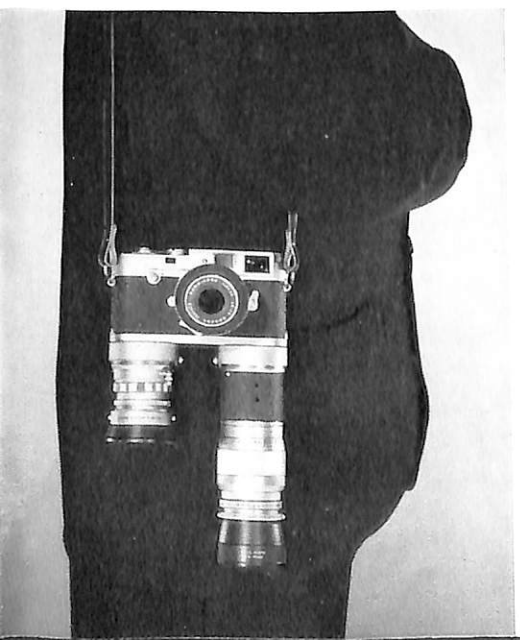


TABLE "TRIPOD" is formed by long lens (with hood) on carrier. Supporting hand is needed, however.



"PISTOL GRIP" for steady hold is provided by long lens on left.



a tonic for tired summer pictures / *Harvey Weber*

off-beat emulsions liven vacation photos

Tired of those same old worn-out summer pictures? Do your color pictures have a deadly monotony as you show them on the screen? Well, how about trying a tonic in the form of new-fashioned black-and-white prints? Snow scenes in August, silhouette impressions, pictures with real honest-to-goodness large grain? Sound diverting? Well, grab your camera and try a few of the films we will suggest. With imagination, some experimentation, and a few often-neglected emulsions, you can soar into the world of the off-beat and perhaps be the first one in your club to make grainy pictures on purpose!

"exotic" emulsions

Emulsion differences are not gimmicks: — they are a fascinating means of producing image effects which are sadly neglected, even by professional photographers in their daily work. A means of changing the routine, dull picture to the imaginative, exciting eye-stopper is overlooked for lack of either knowledge or initiative. The exploration of emulsion qualities is no field for the beginner, however. You must know the rules of the usual photo emulsions before attempting to break them, and be able to visualize the end results before success is possible. With almost any "exotic" emulsion, a good deal of experimentation is a *must*. Data furnished with special-purpose films do not visualize their use on a general-use or reportage basis. Thus, all they furnish is a basis to work from; the rest is up to you and your camera. Emulsion speeds, development times, filter factors must be experimented with on an individual basis to secure optimum results. The various films usually must be specially ordered from your dealer, since they are seldom stocked. All are available in bulk packaging. The films cited in this article are my own favorites.

impressions

Instead of the same old beach pictures, why not try an exciting new approach — tell the story with impressions. Turn the harsh contrasts of bright sunlight at the beach from a deficit into an asset. *Accent* the contrast with a film like Kodak High Contrast Copy Film (formerly Microfile). This will produce your picture in black blacks and white whites with hardly a middle tone. Kodak High Contrast Copy Film has the highest contrast of this type of film, but both Agfa and Ilford also have similar films.

High contrast copy film is an extremely fine-grained panchromatic film normally used to make line copies, especially those needing high resolution. The film is rated at ASA 64 for tungsten light with a development time of 6 minutes at 68 degrees F. In Dektol 1:1. Using the film, I have found it to have a practical speed outdoors of ASA 24. This emulsion drops out the grey mid-tones leaving only black and chalky whites. Yet, the negatives are easy to print. They should be printed on an extreme-contrast paper grade to shorten the tone scale still more.

When you get used to visualizing the results from this film before you shoot, you will find you are telling the story with highlights and shadows only, leaving the rest to the viewer's imagination.

livelier scenics

Scenics, dear to vacationers and travelers (and too often hackneyed and banal), can take an exciting new look with the use of infra-red film. Foliage of deciduous trees (ones that shed leaves) and grasses become snowy white, while coniferous trees (ones with needles) go black. Water goes dark and skies go dark or even black (depending on exposure and printing techniques). By choosing your subject properly, you can almost effect snow scenes in summer this way. But again, you must be able first to visualize the results that are desired before you make the exposure. A scene showing many-leaved trees and much grass may have objects such as buildings, etc., that blend totally into the background, but which will stand out boldly when revealed by the white foliage caused by the infra-red light reflection. Horizons and scattered clouds, which may not even be seen by the naked eye, will be transformed into crisp pictures as the long waves from the infra-red light penetrate the haze. With infra-red emulsions, it is necessary to expose through a dark red filter; the deeper the red, the greater effect on the emulsion. A true infra-red filter such as the Leitz Infra-Red, is so dark that you can barely see through it when you hold it up against daylight. This makes reflex viewing difficult for hand-held action pictures. But, since infra-red rays are invisible to the normal human eye, the more visible light that your eye can see through the filter, the more ordinary-looking

INFRA-RED film produces "wintry" summer landscapes, penetrates atmospheric haze, adds drama to otherwise ordinary landscapes. ►





BIG ENLARGEMENT, high-key print from Royal-X negative.

INFRA-RED FOCUSING, LEITZ LENSES

Current Leica lenses do not have an infra-red focusing mark. The varying sensitivities of available films to varying wavelengths of infrared light make it impossible to designate one setting which is proper for all occasions.

However, the use of the f/5.6 aperture marking on the far-distance side of the depth of field scale (between and the focusing indicator arrow) will serve as a basis for experimental settings. First focus the lens with the range-finder and then refocus it by bringing indicated distance mark to the f/5.6 line (or other appropriate marking). This extends the lens somewhat, bringing the longer infra-red rays into focus on the film plane. For ∞ focus, the alternate marking is brought opposite the ∞ mark on the scale.

Some former Leica lenses have an "R" indicator which is used to get the infra-red focus, engraved on the depth of field scale of the lens. With still older lenses, the chart below gives the appropriate markings to use for this purpose.

It is best, however, to make tests using the recommended settings and other, slightly different settings. The results can then be judged for the best lens position to use with infra-red film.

Always stop down the lens when using infra-red film, since this will help the final sharpness of the pictures.

INFRA-RED FOCUSING TABLE FOR OLD LEICA LENSES

Lens Used		Use as focusing mark the following aperture mark on the depth-of-focus scale instead of the normal index-line on the mount.
Wide-Angle Lenses		No refocusing necessary
Leitz-Elmar	50mm	f:6.3 (on the side toward ∞)
Leitz-Hektor	50mm	f:6.3
Leitz-Summar	50mm	f:2
Leitz-Hektor	73mm	f:4.5
Leitz-Elmar	90mm	f:6.3
Leitz-Elmar	105mm	f:9
Leitz-Elmar	135mm	f:6.3
Leitz-Hektor	135mm	f:6.3
Leitz-Telyt	200mm	f:18

your final picture will be, since infra-red film is also sensitive to other light. Other, less dark filters such as the Leitz Red Filter, can be used, but they transmit a good deal of visible light that will detract from the desired result.

(The filter factors for the Leitz Red and Infra-Red filters are 6-25 and 20-100, respectively. A wide range of factors is inevitable, since the amount of infra-red light present in the atmosphere at any moment and its wavelength vary unpredictably, the response of a given emulsion to a given wavelength also varies. A trial roll of bracketed exposures is a recommended first step. And keep exposure records. With these as a base, the best exposure can be chosen as a starting point for bracketed exposures under similar conditions . . . ED.)

The wave length of infra-red rays is much longer than that of visible light, and requires focusing compensation to create a reasonably sharp image. You must re-focus the lens by racking it forward (as if toward a closer object). Some older Leica lenses have an infra-red focusing marking on them (see box), while others will have to be experimented with to determine the amount of adjustment necessary for sharp focus. Stopping down to increase the depth of field is a tremendous help. There are various infra-red films on the market by various manufacturers. But, the higher the speed of the film, the easier it is to use, since it permits smaller apertures and so, greater depth of field. EK High Speed Infra-Red with a Leitz Infra-Red filter gives optimum results when the film is rated at ASA 160.

But, to repeat: *you* must experiment for the exact ASA rating that you find produces your idea of a good negative. Development in D-76, stock solution, for approximately 10 minutes at 68 degrees F is a processing base to work from. These films have thick emulsions and are quite grainy, although this can have a pleasing effect in some pictures. When the film is developed, an overall fog is usually evident on it, which adds to the general density of the image. Normal processing procedures should be followed,

with special care taken to make sure the film is fully cleared in the hypo.

graininess on purpose

Grain, when you want grain, and very high speed make Kodak Royal X Pan Recording a valuable film for creative work as well as existing-light reportage. Although not too often used for all-around work, you can easily get it in 35mm bulk rolls. Kodak rates the film officially at ASA 1250, but good results at ASA 4000 can be obtained in Acufine developer without forcing. Development is for 7 minutes at 68 degrees F. If you want even grainier results, use DK 50 for 7 minutes at the same temperature. You can easily regulate the size of the grain by developer choice, but either way, the grain is very evident. By blowing up a small section of the negative, you can produce "king size" grain for effect. At the same time, the definition is remarkable for a film so grainy.

These are just a few of the kinds of emulsions that you can use to add extra interest to summertime vacation pictures. Imagination and experimentation can produce results that will turn record shots into creative, impressionistic pictures with your own, personal touch evident in them.

HIGH-CONTRAST copy film, used with already-contrasty lighting, extracts middle tones and gives suitable scenes a poster-like look.



a third Leicina-the 8SV

new 8mm movie camera has 7.5-35mm zoom range



ZOOM LEICINA 8SV looks, handles much like the 8S, but has lever-operated 4.7-to-1 zoom ratio f/1.8 lens. Weight is 42 ozs.

A new Leitz 8mm zoom-lens motion picture camera – the Leicina 8SV – has just been announced. It joins the 8S and 8V in the Leicina "family." In effect, it combines certain features from both other models (Leica Photography, No. 4, 1960 and No. 1, 1963) and its price, accordingly, falls between theirs.

about five-to-one-ratio

The Leicina 8SV features an f/1.8 Angenieux zoom lens with very nearly a 5-to-1 zoom ratio – from 7.5 to 35mm. Zooming is controlled by a lever on the lens mount which is rotated clockwise (when holding the camera) to zoom out, and counterclockwise to zoom in.

Focusing is accomplished by rotating the lens mount, and ranges from infinity to about 32 inches with the zoom lens alone. The smallest field covered is approximately 2.6 x 3.5 inches. An accessory close-up lens provides a minimum focusing distance of about 18 inches and a minimum area covered of about 1.3 by 1.75 inches.

Markings on the lens mount indicate settings for 7.5, 10, 12, 15, 20, 25, 30 and 35mm focal lengths. Thus, the lens may be pre-set for an exact, given focal length when desired, as well as zoomed back and forth within its range.

Two sets of figures are provided so that the lens can be prefocused by scale if necessary. Footage figures from three feet to infinity are in red; metric markings from eight-tenths of a meter to infinity are in black.

A lens hood supplied with the new Leicina accepts standard Series 6 filters which will be available from Leitz as well as many other manufacturers.

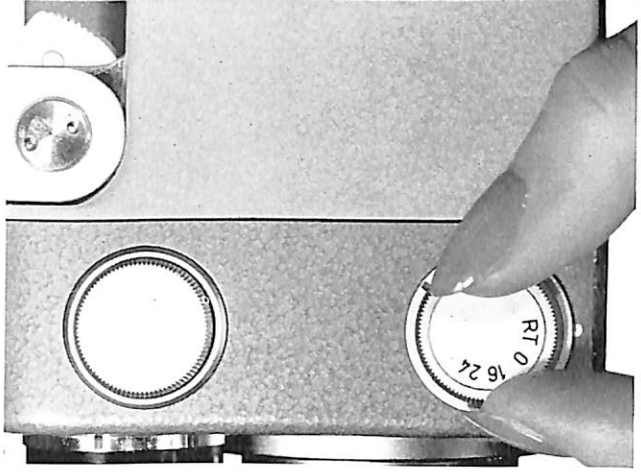
two speeds

Like the Leicina 8V, the model 8SV has two speeds – 16 and 24 frames-per-second – provided by its battery-driven electric motor. These are controlled by a four-position dial switch like that of the Leicina 8V. The other two switch positions are "O" and "RT." The former setting switches off the camera's electric circuits to prevent exposure meter battery drain or accidental motor operation. The "RT" position is used to reverse the motor direction when backing up the film for lap-dissolves. This position also provides for checking the meter-battery condition.

Another feature of the 8V which the new Leicina 8SV shares is the folding hand grip which locks in its folded position to protect the release trigger from accidental operation.

other features

- Automatic electric-eye aperture control for films from 3-800 ASA, plus manual control for creative photography.
- Reversible, penlight-cell or nickel-cadmium battery-powered electric motor drive.
- Flicker-free, parallax-free through-the-lens focusing and framing; eyepiece adjusts + or – 5 diopters for individual vision.
- Filter-factor settings on exposure control for 2x and 4x.
- Operating aperture and footage scale visible in finder.
- Power back-up for fades and dissolves to five seconds.
- Single-frame exposure plus continuous run.
- Cable-release sockets for both single-frame and continuous run for tripod operation.



LIKE MODEL 8V, the Leicina 8SV has both 16 and 24 frames-per-second speeds. The dial also has "O" and "RT" settings.

- Swing-out forehead brace for right- or left-eyed camera use.
- Compact: only 8¼" x 3¼" x 2¼", including lens; weight: 42 ozs. with batteries.

Accessories to become available for the Leicina 8SV include both hard and soft leather cases, yellow, orange, ultraviolet and neutral density filters in Series 6, and a close-up lens for focusing to distances to 18 inches.

The Leicina 8SV fills the need of thousands of home movie makers who require a precision 8mm zoom-lens camera with a large zoom ratio but with the light weight and small size of the Leicina 8S. The Leicina 8SV (Catalog No. 20,524) is $396.00, complete with lens hood accepting Series 6 filters. An accessory hard leather carrying case (Cat. No. 22,412) is $27.00. In soft leather (Cat. No. 22,413), it is $13.50.

focusing on...

back issues

Supplies of back issues of Leica Photography are growing low. Some issues are down to a dozen or so copies. So, if you intend to fill in any gaps in your files, now is the time to act. The following issues were still available at press time. Fall and Winter, 1956; Spring, 1957; Fall and Winter, 1958; Spring, 1959; Spring, Summer, and Fall/Winter, 1960; Summer, Fall and Winter, 1961; Spring, Summer and Fall/Winter, 1962, and Spring 1963. The 1956 and 1957 issues are $0.25 each for domestic and $0.50 each for foreign orders. The 1958 through 1962 issues are $0.40 and $0.80 each for domestic and foreign orders respectively.

Please note that in 1960 and 1962 the last issue of the year was a combined Fall/Winter one. There was no fourth issue in these years.

Orders and payment should be mailed to the Circulation Dept., Leica Photography, c/o E. Leitz, Inc., 468 Park Ave. So., New York 16, N. Y.

geologist's Leica

"Low Magnification Photography For Geologists" is the title of an article describing the use of Leica equipment in a specialized field of photography and which appeared in "Northwest Science," Volume 36, No. 3, 1962. Written by Ronald K. Sorem and Joseph W. Mills of the Washington State University's Department of Geology, Pullman, Wash., the piece is illustrated with photographs of geologic specimens as well as the equipment and lighting set-ups used to produce similar photographs. The authors used a Leica and Focoslide plus custom-designed lighting and reflecting units in their work. The article offers a good introduction to a specialized but fascinating field of close-up photography.

navy waives the rules

The Norfolk (Va.) Naval Base recently reaffirmed sailors' opinion, first loudly voiced in the musical "South Pacific," that "there is nothing like a dame." And as a photojournalism teacher, of all things!

During Leica Technical Center classes at the base, Bea Kopp, staff photographer of the Newport News Times-Herald and president of the Virginia News Photographers' Association, was asked to lecture to the group. With the aid of slides, Mrs. Kopp taught a dozen or more Navy photographers the use of 35mm in news photography and the importance of news pictures as a means of communication.

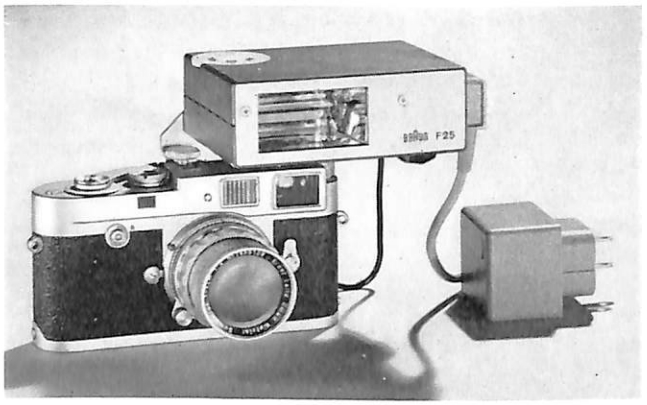
The photo staff of the Times-Herald is equipped with Leicas, so Bea is an expert with the camera as well as photojournalism.

pulitzer prize photos

A dramatic photograph of a Venezuelan priest aiding a dying soldier wounded during a revolt, won the 1963 Pulitzer Prize for news photography – and five other awards for Hector Rondon, now a news photographer in Caracas. It is one of a group made with a Leica while Rondon was an official city photographer.

Braun Hobby F25-smallest yet!

complete, pocket-sized unit gives 60 flashes



NEW F 25 is flatter, more compact than the F 21, weighs less and gives 10 more flashes per charge. Unit has 30 watt-second input.

BRAUN HOBBY F 25

DIMENSIONS:	4⅛" x 1½" x 3"
WEIGHT (w/out charger):	13.3 ozs.
POWER SOURCE:	NC battery; 115 and 220v. A.C.; combined A.C. + battery
GUIDE NO., KODACHROME II	Approximately 40
COLOR BALANCE:	Daylight Color Film
WATT SECONDS:	Approximately 30 ws
REFLECTOR COVERAGE:	Wideangle
FLASHES PER CHARGE:	60
RECYCLE TIME:	NC battery: approx. 8 secs.
	A.C. operation: approx. 20 secs.
	A.C. + battery: approx. 5 secs.
BATTERY CHARGER:	combined with A.C. cord

When you set down the new Braun Hobby F 25 flash unit, remember where you put it. It's small enough to get lost behind a cigarette box!

This new electronic flash unit is the latest in the Braun line. And, although its performance characteristics are similar to those of the F 21, the new unit exceeds the other model in several areas. Its profile is lower, its flashes-per-charge capacity greater and its weight lighter than that of the F 21.

little powerhouse

Like the F 21, the F 25 combines flash tube, battery and all circuitry in one housing. It can be operated from its self-contained nickel-cadmium battery, from ordinary A.C. house current (115 and 220v) or by a combination of both, to provide extra-fast recycling time. Its flash duration and wideangle beam coverage are about the same as those of the F 21. The F 25 has a watt-second input of 30, compared to 26 for the F 21.

BRACKET holds F 25 vertically or horizontally. Bracket retracts to store.



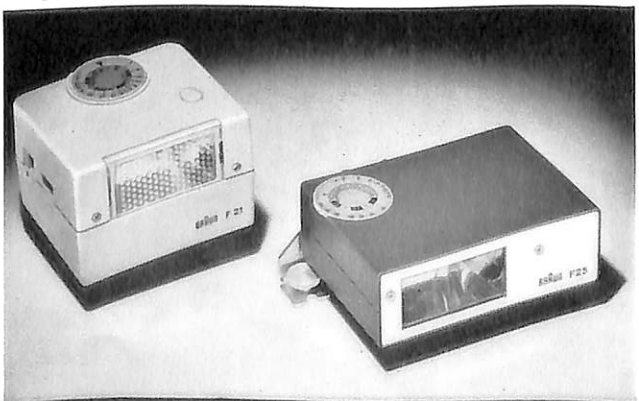
An exposure calculator dial built into the top of the new unit is marked in ASA speeds and feet. A neon ready-light indicates when the unit is ready to flash, and a test-button is built into the housing for test-flashing or open flash operation. An on-off switch is also provided.

lightest, smallest

But it is in the area of lightweight compactness and flashes-per-charge that the new F 25 excels. The slim profile of the new unit makes it easier to carry and store in a pocket or gadget bag. And Braun designers have trimmed nearly an ounce of weight from the unit while increasing the number of flashes available per battery charge to 60 — a good 20% higher than the capacity of the F 21.

A specially-designed, removable bracket on the back of the F 25's housing is used to mount the unit in any standard camera accessory clip. A set-screw locks the bracket into the clip. Normally mounted

F 25 (r.) is slimmer and more easily stored than the Hobby F 21. Its price is somewhat higher. Dimensions are 4⅛ x 1½ x 3".



horizontally, the F 25 can be mounted vertically by removing its bracket and reversing it in a special track on the back of the housing. Two lock-stops are provided for holding the mounting bracket in position. An extended position is used when the unit is on a camera or bracket. A retracted position is used when the unit is stored.

recharging the battery

The F 25's removable A.C. line cord has a battery recharger built into its plug. About 15 minutes of charging are required to replenish the energy for one flash. A total of 14 hours' charging restores a full charge to a completely discharged battery. A slight overcharge of an hour or two has no harmful effect, but more than this could shorten the battery's life.

When the unit is left on between flashes, battery drain is minimized by a special "monitoring" circuit which cuts off battery drain when the capacitors are fully charged. Nevertheless, slight drain occurs in keeping the capacitors formed, because of leakage. Consequently, five minutes of idling time takes a toll of the battery's charge equivalent to one flash.

The F 25 is the newest, smallest and lightest of all the Braun Hobby units. It comes complete with combined recharger and A.C. cord and is priced at $84.00. Catalog Number is 15,392.

Braun FZK 80 self-powered capacitor extension flash

An extension flash head containing its own capacitor is now available to provide increased versatility for the Braun Hobby F 80 unit. With proper adapter plugs, it can also be used with the EF3 and certain discontinued units such as the EF2.

Since the FZK 80 has its own condenser to provide energy for the flash, it does not reduce the guide number of the main flash head or any other extension flash units which may be attached to the main unit. Its light output is *additional* rather than shared. (Ordinary extension flash units such as the FL 80, which have no self-contained capacitors, share energy from a central source and reduce guide members accordingly.)

The FZK 80 has an input capacity of 80 watt seconds – about half that of the F 80 unit. Thus, the light output is also about half that of the F 80's main flash head, and the guide number correspondingly lower. Since the Kodachrome II guide number of the main head of the F 80 (on normal beam) is 104, that of the FZK 80 is 74 when used as a main light with Kodachrome II. If the main flash head and FZK 80 are used close together as a single main light source, however, the guide number is increased. It becomes 127, compared to the 104 for the main flash head alone

The reflector of the new extension flash is the same as that of the main F 80 flash head (and also the FL 80 multiple flash without built-in capacitor). Therefore, all have the same angle of coverage: normal beam, 60°, wideangle beam 80°. Like the others, the FZK 80 head can be tilted upward through 90° for bounce flash work, and has a built-in dial to simplify exposure calculation.

Since the FZK 80 has its own capacitor, the FL 80 multiple flash heads can be connected to it just as they can be attached directly to the generator part of the F 80 flash unit. When this is done, the light from the FZK 80 is shared among the FL 80 heads and the guide number and flash duration are reduced according to the number of FL 80 units used.

unmatched adaptability

Thus, the F 80 flash unit, as well as the EF3 and certain discontinued models takes on even more versatility. Light control becomes almost infinitely variable by combining FZK 80 units with FL 80 units, or the main Braun Hobby flash unit, (or both) and by varying the number of extensions used. By combining FZK 80's with the main flash unit, light output can be increased. By adding FL 80's (without built-in capacitors), guide numbers can be reduced selectively. Using both FZK 80's and FL 80's gives still more control and variety. Further control is possible by individual adjustment of the various main and extension heads for wide- or normal-angle beams.

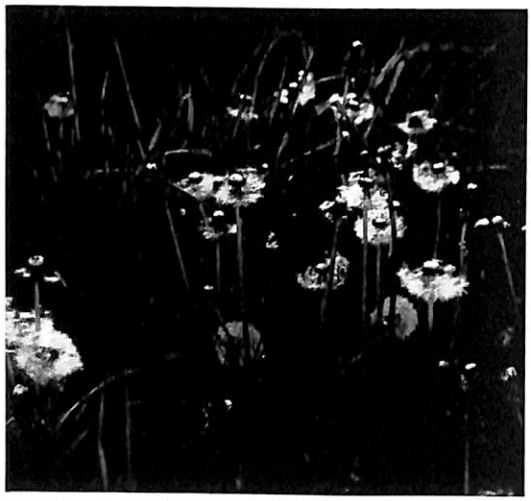
The FZK 80 capacitor extension flash for the Braun Hobby F 80 unit, complete with self-contained capacitor, connecting cord and plug (Cat. No. 15,397) is $66.00.

the lens nobody knows

65mm Elmar f/3.5 is all-purpose reflex lens

Photos by Peter Moore







AFIELD, 65mm lens photographs anything from landscape to single bloom. This extreme close-up needed one OTRPO extension tube.

In the shadow of such spectacular Visoflex lenses as the 200, 280 and 400mm Telyts stands the compact and useful 65mm Elmar f/3.5 lens. It is designed exclusively for use on the Visoflex II, IIa and III, but many photographers have never even heard of it. Short enough to use as a normal lens and so versatile it focuses without accessories in the Universal Focusing Mount, from infinity down to cover a 2¼ x 3¼-inch area, the 65mm is a favorite with those discerning Leicamen who have discovered its virtues. Camera, 65mm lens and housing make an excellent outfit for day-trips, vacations or any situation that calls for traveling light but with maximum versatility. The focal length is long enough for easy groundglass focusing, yet short enough for general use. And the long focusing range of the mount eliminates the need for accessory equipment except in special cases.

In those special cases, however, simple extension tubes make it possible to make pictures at ratios up to 1.6:1 (1.6x life-size) using three OTRPO tubes (#16,471). Thus, three extension tubes, a table tripod (for steadiness with extreme close-ups) and a cable release are all the accessories needed to explore macrophotography in the field.

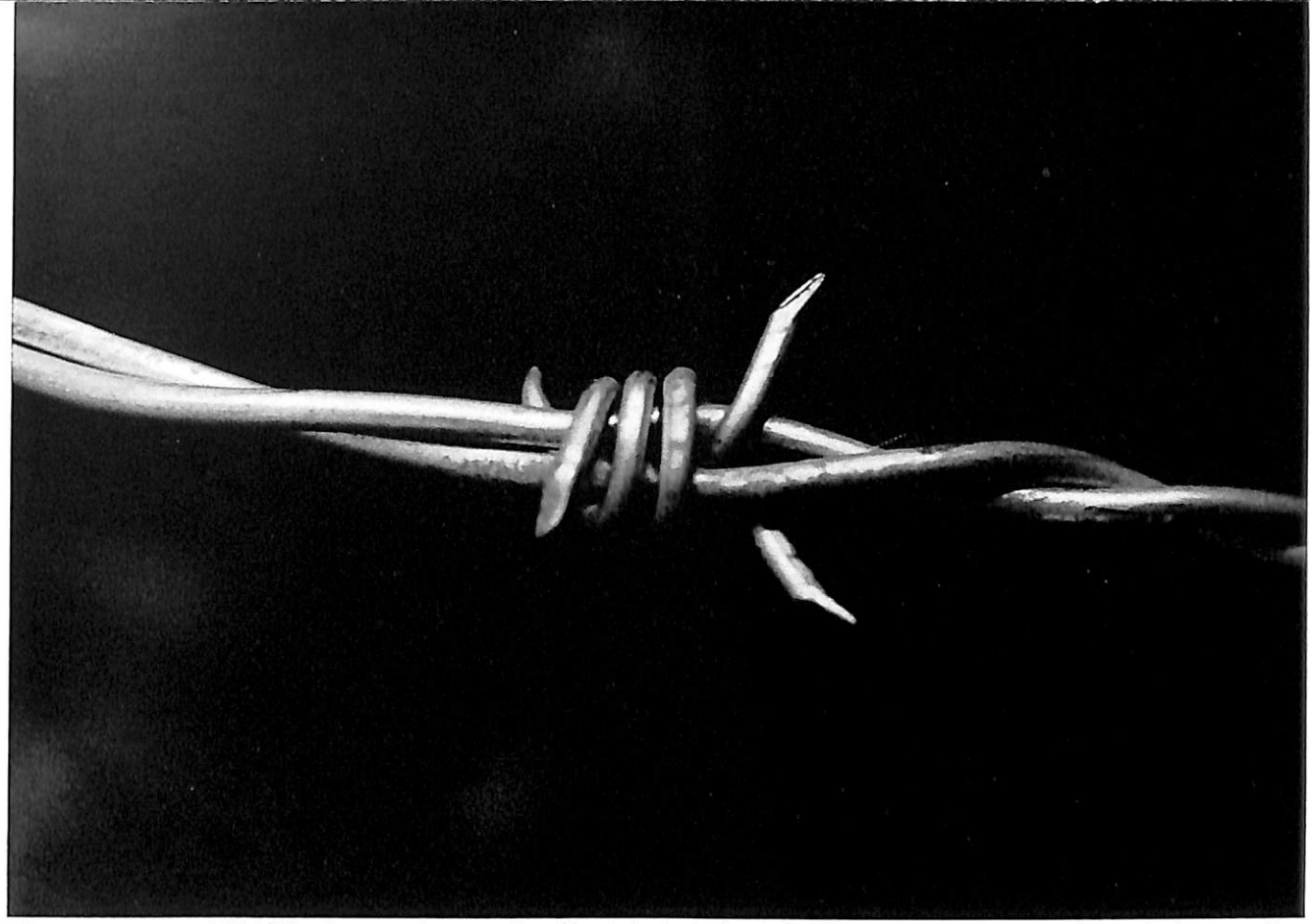
The 65mm lens is designed for use only on the Visoflex housings and fits the Universal Focusing Mount #16,464 (which can also be used for 90 and 135mm lens units).

If desired, however, the lens unit of the 65mm can also be used on the Bellows II; it fits the Adapter Ring (#16,558) which comes with the Bellows. It is used in this way without the Universal Focusing Mount and so is also available without the mount. In the Bellows II, the focusing range is from infinity to 11 inches, the latter distance producing a ratio of 1.4:1 (1.4x life-size).

The lens has a click-stop diaphragm control for both full and half stops from f/3.5 to f/22. Focusing is parallel, so that the lens does not rotate during focusing. Thus, a polarizing filter (#13,360) can be used without changing the plane of polarization.

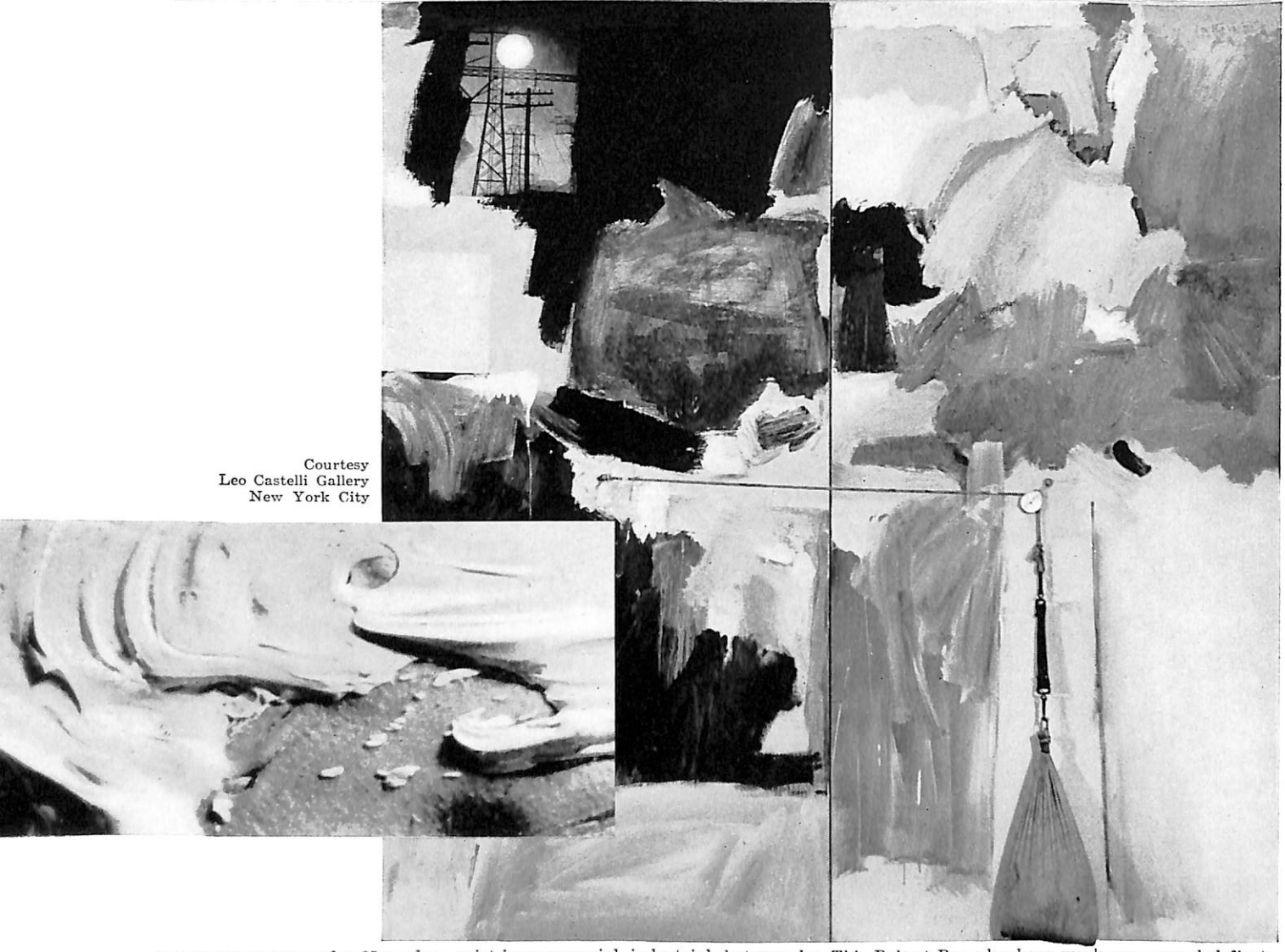
The 65mm Elmar f/3.5 takes Leitz E 41 screw-in filters – the same ones used for the 35mm Summilux and 50mm Summarit lenses. A wide variety of filters is available for both black-and-white and color photography with the 65mm lens.

The combination of 65mm lens, Visoflex and Leica body, with either extension tubes or bellows, is an excellent outdoorsman's camera. Hunters, hikers, fishermen, naturalists, geologists – anyone who explores the world of summer – will find pictures



THREE OTRPO TUBES yield 1.6X enlargement on negative. Simple barbed wire looks like modern sculpture under such close scrutiny.

SHALLOW DEPTH OF FIELD in close-ups gives extremely selective focus. Two tubes were used here. Fast films permit hand-held work.



Courtesy
Leo Castelli Gallery
New York City

MANY APPLICATIONS for 65mm lens exist in commercial, industrial photography. This Robert Rauschenberg work was recorded first. Details of brushwork, shown in inset, (of special interest to students) were made, larger than life, using three OTRPO tubes.

waiting where they might never even have seen them before trying the 65mm. Pictures of everything from an entire mountain range to a small quartz crystal, from a flower-filled field to a single blossom are within the scope of this one lens and some simple extension tubes.

close-ups

At ratios greater than 1:10 (image 1/10th the size of the object), a normal exposure reading is sufficiently accurate. But once below this ratio, additional exposure must be given. As the camera is brought closer to the subject, the lens moves further from the film plane to bring the image into focus. This affects the indicated "f/" value, since it was calibrated for the lens when focused at infinity. As the focal distance increases, the f/-value decreases and extra exposure must be given. Its amount is proportional to (among other things) the ratio of reproduction.

In any case, the result is that, when you begin to work at ratios of 1:4, 1:1, and so on, extra exposure is required. The actual amount is figured by the simple formula: Exposure factor = $(R + 1)^2$. The exposure factor is the amount by which the meter reading must be multiplied and R is the ratio of reproduction. Thus, with a ratio of 1:1, the factor will be $(1 + 1)^2$, or 4. Thus, the exposure must be multiplied by 4. A reading of f/11 at 1/100th, for instance, would become f/11 at 1/25th for a 1:1 photograph. The best rule for close-up work (when depth of field is very shallow) is to increase the time rather than the f/stop. Close-ups are best made at apertures of f/11 or smaller to provide maximum depth of field.

SCOPE OF THE 65 mm ELMAR f/3.5 LENS*

	FOCUS AREA (mm)		RATIOS		EXPOSURE FACTORS	
EQUIPMENT	MAX.	MIN.	MOUNT AT ∞	MOUNT EXTENDED	MIN. (∞)	MAX. (CLOSEST DIST.)
LENS + MOUNT	∞	83 x 55.5 mm	1:∞	1:2.3	–	2X
LENS + MOUNT + 1 TUBE #16,471	86 x 57.5 mm	43 x 28.6 mm	1:2.4	1:1.2	2X	3.4X
LENS + MOUNT + 2 TUBES #16,471	44 x 29.4 mm	29 x 19.6 mm	1:1.2	1.2:1	3.4X	4.8X
LENS + MOUNT + 3 TUBES #16,471	30 x20 mm	22 x 14.7 mm	1:2.1	1.6:1	4.8X	6.8X

*Figures are approximate editorial calculations

all guts and no gadgets

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